

PANTERA

VULGAR DISPLAY OF POWER

BAND SCORE

PANTERA

VULGAR DISPLAY OF POWER

パンテラ/俗悪

NICHION, INC. GINKO MUSIC PUBL. LTD.

PANTERA

VULGAR DISPLAY OF POWER

MOUTH FOR WAR
A NEW LEVEL

WALK

FUCKING HOSTILE

THIS LOVE

RISE

NO GOOD(ATTACK THE RADICAL)

LIVE IN A HOLE

REGULAR PEOPLE(CONCEIT)

BY DEMONS BE DRIVEN

HOLLOW



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PANTERA

VULGAR DISPLAY OF POWER



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MOUTH FOR WAR

マウス・フォー・ウォー

Words & Music by Vincent P.Abbott, Darrell L.Abbott, Rex R.Brown and Phillip H.Anselmo

ギターとベースによる、パワフルなユニゾン・リフからこの曲は始まっている。ギターのサウンドは、かなり強烈だ。ハードなディストーションのかけられたサウンドだが、アンプなどによるナチュラルなものと違って、やはりエフェクター類を使っているもののようだ。少し高音がブーストされたようなサウンドであり、ショート・タイムのディレイもうすくかけられている。ドラムのサウンドも、かなり硬めでバスドラなどは、まるで金属音のように感じられるほどだ。Intro①の部分では、ベースのアクセントをしっかりとつけて、各楽器のノリをしっかりと合わせてプレイしたい。Intro②のリフは、スライドのテクニックをうまく使ったものになっている。ギター、ベース共に、ここはなめらかに弾くよ

うにしよう。Intro②の8小節目にあるようなギターのX印の音は、左手で弦をミュートしながらピッキングしているものだ。ここは、高音のハーモニクス音を鳴らすようにして、刺激的なノイズを出している。Ⅱはギター・ソロだ。このギターも、ハードなディストーション・サウンドで弾かれており、少しコーラス系のエフェクターも使われている。後半の速いフレーズでは、オルタネイト・ピッキングで、1つ1つの音を力強くピッキングしよう。又、最後のフレーズだけ2拍の長さでディレイがかけられている。Ⅲの部分からテンポが変わっているので注意しよう。ここからは、かなりアップ・テンポの演奏になっているので、リズムがもたついたりしないようにしたい。

(Tempo - I)

Intro. 1 B

Vocal

Other

Guitar I

Guitar II

Bass

Drums

B

Vocal

Other

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

6

Intro.2

E G B E G E G B E G B E G E G B E G E G B E G B E G

Vocal

Other

Guitar I

TAB

Guitar II

TAB

Bass

TAB

Drums

E G B E G E G B E G B E G E G B E G E B E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Intro.3 E B^b E B C E A B^b E G E G A E F[#] G E B^b E B C E A B^b E G E

Vocal

Other

Guitar I

Guitar II

Bass

Drums

(ed)

Chord progression for the first system:

E B^b E B C E A B^b E G E G A E F[#] G E B^b E B C E A

11/8

8

Re - ven - ge
Pos - sess - ed

Chord progression for the second system:

B^b E G E [A] E B^b E B C E A B^b E G E G A E F

11/8

Re - ven - ge
Pos - sess - ed

Vocal

G E B^b E B C E A B^b E G E E B^b E B C E A

I'm scream - ing re - venge a gain
I feel a con - quer - ing will down in - side me wrong strength

Other

Guitar I

T A B

5 3 0 8 0 7 10 0 7 5 8 0 5 3 0 X X X 2 0

Guitar II

T A B

Bass

T A B

3 0 6 0 7 8 0 5 6 0 3 0

Drums

B^b E G E G A E F G E B^b E B C E A B^b E G E

Vocal

I've been wrong for far too long
The strength of many to crush who might stop me

Other

Guitar I

T A B

4 4

Guitar II

T A B

Bass

T A B

4 4

Drums

3

E B^b E B C E A B^b E G E G A E F[#] G E B^b E B C E A

Vocal

Been cons-tant-ly so frust-rat-ed I've moved moun-tains with less
My strength is in num-ber, And my soul lies in eve-

Other

Guitar I

4

4

Guitar II

Bass

4

4

Drums

4

10

B^b E G E E B^b E B C E A B^b E G E G A E F[#]

Vocal

- ry one When (I) chan-nel my hate to pro-duc-tive, Can
The re-leas-ing of an-ger

Other

Guitar I

0 8_b 0 9₇ 10₈ 0 7₅ 8_b 0 5₃ 0 5₃ 7₅ 0 4₂

Guitar II

Bass

0 0 6 0 7 8 0 5 6 0 3 0 3 5 0 2

Drums

4

G E B^b E B C E A B^b E G E B B

Vocal

I don't find it hard to im-press
bet-ter a-ny me-di-cine un-der the sun. } Bones

Other

Guitar I

Guitar II

Bass

Drums

B

Vocal

in trac - tion Hands break to hone raw e-ner-gy Bold

Other

Guitar I

Guitar II

Bass

Drums

12

Vocal

B

and dis-ast - rous, My ears can't hear what you say to me

Other

Guitar I

Guitar II

Bass

Drums

0 1 2 2 2 2 2 2 2 2 0 1 2 2 2 2 2 2 0 0 5 3 9 7 0 5 3 0

2 3 4 4 4 4 4 4 4 4 0 0 3 7 0 3 0

5 3 9 7 0 5 3 0

Vocal

G B E G B E G E G B E G E G B E G B E G E G B E G E

Hold your mouth for the war. Use it for what it's for.

Other

Guitar I

Guitar II

Bass

Drums

5 3 9 7 0 5 3 0 5 3 9 7 0 5 3 0

3 7 0 3 7 0 3 3 7 0 3 3 7 0 3

13

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Speak the truth a - bout me _____ De - tar - min -

2 E G B E G E G B E G B E G D F# G#m

De - ter - min - ed

Vib.

Vib.

Vib.

1H.C

1H.C

3

Chord progression: G[#]m F[#] E D F[#] G[#]m

Vocal: [Empty staff]

Other: [Empty staff]

Guitar I: [Staff with notes and vibrato markings]

Guitar II: [Staff with notes, vibrato markings, and fret numbers]

Bass: [Staff with notes and fret numbers]

Drums: [Staff with rhythmic notation]

Chord progression: G[#]m F[#] E D F[#] G[#]m

Vocal: [Empty staff]

Other: [Empty staff]

Guitar I: [Staff with notes and vibrato markings]

Guitar II: [Staff with notes, vibrato markings, and fret numbers]

Bass: [Staff with notes and fret numbers]

Drums: [Staff with rhythmic notation]

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a four-piece band: Vocal, Other, Guitar I, and Guitar II, Bass, and Drums. The key signature is G#m (three sharps: F#, C#, G#) and the time signature is 4/4.

Vocal: The vocal line is represented by a single staff with a treble clef and a key signature of three sharps. It shows a series of whole notes across five measures, corresponding to the chords G#m, F#, E, D, F#, and G#m.

Other: This staff is empty, indicating no specific musical part for an "Other" instrument.

Guitar I: The first guitar part is written on a treble clef staff. It begins with a series of whole notes in the first measure, followed by a series of eighth notes in the second measure. The notation includes a "Vib." (vibrato) marking and a "Harm. & Arm" (harmonic and arm) marking.

Guitar II: The second guitar part is written on a treble clef staff. It begins with a series of whole notes in the first measure, followed by a series of eighth notes in the second measure. The notation includes a "Vib." (vibrato) marking and a "Harm. & Arm" (harmonic and arm) marking.

Bass: The bass line is written on a bass clef staff. It begins with a series of whole notes in the first measure, followed by a series of eighth notes in the second measure. The notation includes a "Vib." (vibrato) marking and a "Harm. & Arm" (harmonic and arm) marking.

Drums: The drum part is written on a bass clef staff. It begins with a series of whole notes in the first measure, followed by a series of eighth notes in the second measure. The notation includes a "Vib." (vibrato) marking and a "Harm. & Arm" (harmonic and arm) marking.

The score is a page from a music book, showing the first two measures of the song. The notation is clear and professional, with a focus on the vocal and guitar parts.

Vocal
 G#m F# E D

Other

Guitar I
 Arm
 Arm

Guitar II
 8va →
 Vib.
 Vib.
 D
 D

Bass

Drums
 4

F# G#m F# E D

Vocal

There comes a time with- in eve- ry- one

Other

Guitar I

8va Harm. Arm

Arm

Guitar II

(8va)

Bass

Drums

4

16

F# G#m F# E D

Vocal

to close your eyes to what's real

Other

Guitar I

Guitar II

Bass

Drums

3

(Tempo: I (Fast))

Chord progression for the first system: E G#m F# G#m F# G#m F# G#m F#

Vocal: Treble clef, key of D major. Melody: E4 (half note), F#4 (half note), G#4 (half note), A5 (half note).

Other: Treble clef, key of D major. Melody: Rest.

Guitar I: Treble clef, key of D major. Melody: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter), A5 (quarter), B5 (quarter), C#5 (quarter), D5 (quarter). Rhythm: 4/4. Fingering: 6 4 7 7. Slurs: S. Chords: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter), A5 (quarter), B5 (quarter), C#5 (quarter), D5 (quarter). Chord symbols: D4, E4, F#4, G#4, A5, B5, C#5, D5.

Guitar II: Treble clef, key of D major. Melody: Rest.

Bass: Treble clef, key of D major. Melody: Rest.

Drums: Bass clef, key of D major. Melody: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter), A5 (quarter), B5 (quarter), C#5 (quarter), D5 (quarter). Rhythm: 4/4. Fingering: 6 4 7 7. Slurs: S. Chords: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter), A5 (quarter), B5 (quarter), C#5 (quarter), D5 (quarter). Chord symbols: D4, E4, F#4, G#4, A5, B5, C#5, D5.

Chord progression for the second system: G#m F# G#m F# G#m F# G#m F#

Vocal: Treble clef, key of D major. Melody: Rest.

Other: Treble clef, key of D major. Melody: Rest.

Guitar I: Treble clef, key of D major. Melody: Rest. Chords: G#m (quarter), F# (quarter), G#m (quarter), F# (quarter), G#m (quarter), F# (quarter), G#m (quarter), F# (quarter). Chord symbols: G#m, F#, G#m, F#, G#m, F#, G#m, F#.

Guitar II: Treble clef, key of D major. Melody: Rest.

Bass: Treble clef, key of D major. Melody: Rest.

Drums: Bass clef, key of D major. Melody: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter), A5 (quarter), B5 (quarter), C#5 (quarter), D5 (quarter). Rhythm: 4/4. Fingering: 6 4 7 7. Slurs: S. Chords: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter), A5 (quarter), B5 (quarter), C#5 (quarter), D5 (quarter). Chord symbols: D4, E4, F#4, G#4, A5, B5, C#5, D5.

18

Vocal

Other

Guitar I

Guitar II

Bass

Drums

G#m F# G#m F# G#m F# G#m F#

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F G#m Bm

No com - pre - hen - sion to fail.
Like a knife in - to flesh.

Bm **G#m** **Am**

Vocal: I vac - cum the wind for my sail
Af - ter life is to death

Other: — — — —

Guitar I:

Guitar II: — — — —

Bass: — — — —

Drums:

Am **G#m** **Bm**

Vocal: can't be the rest, let o - thers waste my time
Pull - ing and punch - ing the rest of du -

Other: — — — —

Guitar I:

Guitar II: — — — —

Bass:

Drums:

20

Vocal

Bm G#m 1 Am

- ra- tion Own- ing suc- cess in the bot- tom line.

No one can piss on this

Other

Guitar I

Guitar II

Bass

Drums

Vocal

Am G#m 2 Dm

de- ter- mi-

Other

Guitar I

Guitar II

Bass

Drums

Vocal: *na - tion* *woh!*
 Chords: Dm, G#m, G, G#m, F#
 Guitar I: S
 Bass: S
 Drums:

Vocal: *na - tion* *woh!*
 Chords: G#m, F#, G#m, F#, G#m, F#, G#m, F#, G#m, F#
 Guitar I: %
 Guitar II: %
 Bass: %
 Drums: %

Chord progression: G[#]m F[#] G[#]m F[#] G[#]m F[#] G[#]m F[#] G[#]m F[#]

Vocal: [Musical staff with treble clef, key signature of three sharps, and a whole rest.]

Other: [Musical staff with treble clef, key signature of three sharps, and a whole rest.]

Guitar I: [Musical staff with treble clef, key signature of three sharps, and a whole rest. Tablature below shows: T A B, %, %, %, %, %]

Guitar II: [Musical staff with treble clef, key signature of three sharps, and a whole rest. Tablature below shows: T A B, -, -, -, -, -]

Bass: [Musical staff with bass clef, key signature of three sharps, and a whole rest. Tablature below shows: T A B, %, %, %, %, %]

Drums: [Musical staff with bass clef, key signature of three sharps, and a rhythmic pattern: % % % % %]

22

Chord progression: G[#]m F[#] G[#]m F[#] G[#]m F[#] G[#]m F[#] G[#]m

Vocal: [Musical staff with treble clef, key signature of three sharps, and a whole rest.]

Other: [Musical staff with treble clef, key signature of three sharps, and a whole rest.]

Guitar I: [Musical staff with treble clef, key signature of three sharps, and a whole rest. Tablature below shows: T A B, %, %, %, %, %]

Guitar II: [Musical staff with treble clef, key signature of three sharps, and a whole rest. Tablature below shows: T A B, -, -, -, -, -]

Bass: [Musical staff with bass clef, key signature of three sharps, and a whole rest. Tablature below shows: T A B, %, %, %, %, %]

Drums: [Musical staff with bass clef, key signature of three sharps, and a rhythmic pattern: % % % % %]

A NEW LEVEL

ア・ニュー・レベル

Words & Music by Vincent P. Abbott, Darrell L. Abbott, Rex R. Brown and Phillip H. Anselmo

トリッキーなピック・スクラッチからこの曲はスタートしている。ギターやベースは、低いDの音も弾いているので、それぞれ6弦と4弦をD音に下げてチューニングしておこう。ギターのサウンドは強力なディストーションのかけられたものであり、理論を無視したような不思議なコード進行の曲になっている。ベースやドラムもギターに負けないように、パワフルな演奏を心がけよう。Intro②のギター・リフで、スタッカートにつけられている音は、少し右手でミュートぎみに弾くと良いだろう。Intro③からリズムは16ビートになっている。ドラムは囚からのドラム・パターンでも、バスドラの16分音符を正確に打つようにしたい。又、ハイハットは、少しオープンぎみにして叩いた方が良いだろう。

図の直前などでリズムのキメになっている部分がある。ここでは、各楽器のタイミングをしっかりと合わせて、リズムが乱れないように注意してもらいたい。図の途中から弾かれているGtr-2は、エフェクターとしてワウ・ペダルが使われている。ここでは、あまり極端にサウンドを変化させずに、フレーズに合わせてほんの少しペダルを踏み込んでいる。これは、図のギター・ソロでも同様だ。このソロでは、かなりスピードの速いフレーズも弾かれているが、どの音も非常に力強くピッキングされている。又、チョーキングのテクニックも多用されており、右手だけではなく左手も力強くプレイするようにしたい。

Intro. 1

N.C. D G# D

Vocal

Other

Guitar I

(6th Strings = D) Pick Scratch

gva bassa →

Guitar II

(6th Strings = D) Pick Scratch

Bass

(4th Strings = D)

Drums

D G# D G# D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Measure 1: Vocal and Other are silent. Guitar I and Bass play a quarter note. Drums play a quarter rest followed by eighth notes.

Measure 2: Vocal and Other are silent. Guitar I and Bass play a quarter note. Drums play a quarter rest followed by eighth notes.

Measure 3: Vocal and Other are silent. Guitar I and Bass play a quarter note. Drums play a quarter rest followed by eighth notes.

Measure 4: Vocal and Other are silent. Guitar I and Bass play a quarter note. Drums play a quarter rest followed by eighth notes.

24

Intro.2

D G# D G# D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Measure 5: Vocal and Other are silent. Guitar I plays a quarter note. Bass and Drums play a quarter note.

Measure 6: Vocal and Other are silent. Guitar I plays a quarter note. Bass and Drums play a quarter note.

Measure 7: Vocal and Other are silent. Guitar I plays a quarter note. Bass and Drums play a quarter note.

Measure 8: Vocal and Other are silent. Guitar I plays a quarter note. Bass and Drums play a quarter note.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in a multi-staff format, including parts for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures. The Vocal part features a melody in the first measure, followed by rests in the subsequent measures. The Guitar I part plays a complex, arpeggiated pattern in the first measure, followed by rests. The Guitar II part plays a similar pattern in the first measure, followed by rests. The Bass part plays a simple, rhythmic pattern in the first measure, followed by rests. The Drums part plays a simple, rhythmic pattern in the first measure, followed by rests. The score is written in a clean, professional style, with clear notation for each instrument.

The musical score for "Intro. 3" is presented in a multi-staff format. The staves are labeled on the left: Vocal, Other, Guitar I, Guitar II, Bass, and Drums. Above the staves, the notes D, G#, D, G#, D, G#, D, G#, and A are written, corresponding to the measures. The score is divided into measures by vertical bar lines. The first measure is a whole rest for all instruments. The second measure features a melodic line in Guitar I, a bass line in Bass, and a drum pattern in Drums. The third measure is a whole rest for all instruments. The fourth measure features a melodic line in Guitar I, a bass line in Bass, and a drum pattern in Drums. The fifth measure is a whole rest for all instruments. The sixth measure features a melodic line in Guitar I, a bass line in Bass, and a drum pattern in Drums. The seventh measure is a whole rest for all instruments. The eighth measure features a melodic line in Guitar I, a bass line in Bass, and a drum pattern in Drums. The ninth measure is a whole rest for all instruments. The tenth measure features a melodic line in Guitar I, a bass line in Bass, and a drum pattern in Drums.

D

26

Vocal

Other

Guitar I

Guitar II

Bass

Drums

S

S

D

G F#

Vocal

Other

Guitar I

Guitar II

Bass

Drums

4

A E^b

Vocal

Now a new look in my eyes my s- pi-rit rise, For- get the past,
-mand ing plea for u- ni- ty bet- ween us all u- ni- ted stand,

Other

Guitar I

Guitar II

Bass

Drums

Vocal

pre- sent tence works and lasts Got shit on, pissed on, spit on,
death be- fore di- vid- ed fall In mock mi- li- ta- ry Or- der, vul-

Other

Guitar I

Guitar II

Bass

Drums

28

Vocal E^b E^b $F^\#$ F

stepped on, fucked with, point- ed at by less- er men
 -ger, po- po- wer, im- pa- tient be- cause time is short- er

Other

Guitar I

Guitar II

Bass

Drums

Vocal E^b

New life _____ in place of old life _____ un - scarred by traials

Other

Guitar I

Guitar II

Bass

Drums

C D G# D G#

Vocal

A new le- vel _____ of

Other

Guitar I

Guitar II

Bass

Drums

D G# D G#

Vocal

con - fi - dence _____ and po - wer

Other

Guitar I

Guitar II

Bass

Drums

1
D

2
E
D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

De -

30

D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Wah Pedal → S

Bva bassa →

D

Score for the first system, measures 1-4. The staves are labeled Vocal, Other, Guitar I, Guitar II, Bass, and Drums.

Vocal: Four measures of whole rests.

Other: Four measures of whole rests.

Guitar I: Four measures of sustained power chords (D5 and G5).

Guitar II: Measure 1: Quarter notes G4, A4, B4, A4, G4. Measure 2: Quarter note F#4. Measure 3: Whole rest. Measure 4: Whole rest.

Bass: Measure 1: Quarter notes G2, A2, B2, A2, G2. Measure 2: Quarter note F#2. Measure 3: Whole rest. Measure 4: Whole rest.

Drums: Continuous eighth-note pattern: bass drum on 1, 3, 5; snare on 2, 4.

D

Score for the second system, measures 5-8. The staves are labeled Vocal, Other, Guitar I, Guitar II, Bass, and Drums.

Vocal: Measure 5: Whole rest. Measure 6: Whole rest. Measure 7: Quarter notes G4, A4. Measure 8: Quarter notes G4, F#4. Above measure 8 are chord symbols **F** and **D**.

Other: Measures 5-7: Whole rests. Measure 8: Whole rest.

Guitar I: Measures 5-7: Sustained power chords (D5 and G5). Measure 8: Whole rest.

Guitar II: Measures 5-7: Whole rests. Measure 8: Whole rest.

Bass: Measure 5: Quarter notes G2, A2, B2, A2, G2. Measure 6: Quarter notes G2, A2, B2, A2, G2. Measure 7: Quarter notes G2, A2, B2, A2, G2. Measure 8: Quarter notes G2, A2, B2, A2, G2. Above measure 8 are fingerings: 0, 2, 3, 6, 3, 5, 8, 5.

Drums: Continuous eighth-note pattern: bass drum on 1, 3, 5; snare on 2, 4.

D

32

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Measure 32: Bass line starts with a sequence of notes: #F, G, A, B, A, G, F, E, D. Drums play a rhythmic pattern. Measures 33-36: All instruments have rests or sustained notes. Measure 35: Chordal notation for Guitar I and II shows a D major chord.

D

G D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Measure 37: All instruments have rests. Measure 38: Guitar I plays a melodic line. Bass line has a sequence of notes: #F, G, A, B, A, G, F, E, D. Drums play a rhythmic pattern. Measure 39: All instruments have rests. Measure 40: Guitar I plays a melodic line. Bass line has a sequence of notes: #F, G, A, B, A, G, F, E, D. Drums play a rhythmic pattern. Measure 41: All instruments have rests.

Vocal: D F E E^b
 Other:
 Guitar I:
 Guitar II: C.D C D C D C D C.D 8va → 1H.C Vib.
 Bass: 3 3 3 3 3 3 3 3 2 2 2 2 2 1 1 1 1
 Drums:

Vocal: D F
 Other:
 Guitar I:
 Guitar II: 7 6 (8va) 6
 Bass: 0 0 0 0 0 0 0 0 3 1 3 3 3 3 3 3 0 0 1 3
 Drums:

E^b

D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

34

F

E^b

D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: D F E^b D

Vocal

Other

Guitar I

Guitar II (HC.D, Vib., S)

Bass

Drums

35

Chord progression: D

Vocal

(No fucking surrender .) (Can't lose)

Other

Guitar I

Guitar II (Wah Pedal)

Bass

Drums

D

I

D

Vocal

(Can't lose .) (No fucking surrender .) (Can't lose .) Wah

Other

Guitar I

Guitar II

Bass

Drums

36

D

G#

D

G#

D

Vocal

A new le - vel _____ new le - vel _____ of con - fi - dence _____ of

Other

Guitar I

Guitar II

Bass

Drums

The image displays a musical score for the song "I'm a Survivor" by the band Survivor. The score is arranged in a standard multi-staff format, including parts for Vocal, Other, Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4.

Vocal Part: The vocal melody is written in a single staff. The lyrics are: "con - fi - dence__ and po - wer and po - wer". The melody features a mix of quarter, eighth, and half notes, with some phrases marked with a fermata (indicated by a horizontal line above the note).

Guitar I Part: The first guitar part is written in a single staff. It includes a lead line with various techniques like bends and a double bar line, and a rhythm line with a 4/4 time signature and a key signature of one sharp. The rhythm line includes a triplet of eighth notes.

Guitar II Part: The second guitar part is written in a single staff. It includes a lead line with various techniques like bends and a double bar line, and a rhythm line with a 4/4 time signature and a key signature of one sharp. The rhythm line includes a triplet of eighth notes.

Bass Part: The bass part is written in a single staff. It includes a lead line with various techniques like bends and a double bar line, and a rhythm line with a 4/4 time signature and a key signature of one sharp. The rhythm line includes a triplet of eighth notes.

Drums Part: The drum part is written in a single staff. It includes a lead line with various techniques like bends and a double bar line, and a rhythm line with a 4/4 time signature and a key signature of one sharp. The rhythm line includes a triplet of eighth notes.

Other Part: The other part is written in a single staff. It includes a lead line with various techniques like bends and a double bar line, and a rhythm line with a 4/4 time signature and a key signature of one sharp. The rhythm line includes a triplet of eighth notes.

Lyrics: The lyrics are: "con - fi - dence__ and po - wer and po - wer".

38

Vocal

con - fi - dence and po - wer and po - wer

Other

Guitar I

Guitar II

Bass

Drums

D G# D G# K D

7/16

0 1 2 0 1 2 3 0 1 2 3 4 6

6 3

Vocal

Other

Guitar I

Guitar II

Bass

Drums

D

(8va bassa) ↑

WALK

ウォーク

Words & Music by Vincent P.Abbott, Darrell L.Abbott, Rex R.Brown and Phillip H.Anselmo

この曲では、8分音符がすべて3連符のノリになっているので注意してもらいたい。又、ギターやベースの最低音がDの音になっているので、それぞれ6弦、4弦をD音に下げてチューニングしておこう。ギターのサウンドは、破壊的なハード・ディストーションだ。ベースやドラムは硬質なサウンドで、しかも1つ1つの音を非常にパワフルに演奏している。全体的にゆったりとしたテンポであり、ドッシリとした重たいリズムでプレイするようにしよう。又、パンテラらしい不思議なコード進行になっており、

譜面では無調という形になっているが、中心となるコードはDのようだ。□はギター・ソロだ。最初のフレーズは、2つの音を同時にチョーキングしているものだ。又、2音や2音半の音程でのチョーキング・フレーズも出てくるので、音程に気をつけてプレイしよう。その他、このソロでは左手のスライドのテクニックも効果的に使われている。1つ1つの音をていねいに弾くようにしたい。

($\text{♪} = \text{♩}^3$)

Intro, 1

D

Vocal

Guitar

(6th Strings = D)

(4th Strings = D)

Bass

Drums

4つ々 1音半下り 1-3つ々 半音下り

39

Vocal

Guitar

Bass

Drums

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Intro.2

D

B^b

D

A^b

D

D^b

D

Vocal

Guitar

Bass

Drums

D

B^b

D

A^b

D

D^b

D

Vocal

Guitar

Bass

Drums

A

D

3

Vocal

Guitar

Bass

Drums

Can't you see I'm ea-si-ly (It's) bo-thered by-per-sis-tance one step from
Run your mouth when I'm not a-round ea-sy to a-chieve You cry to weak

Vocal

D D^b D

lash- ing out at you You want in to bet un-der my skin and call your- self a friend— I've got more
 friends that sym-pa- thize— Can't you hear the vio- lins play- ing your song?— Those same friends

Guitar

Bass

Drums

Vocal

D D^b B C A^b A D

friends like you what do I do? } Is there no stan-dard a-ny-more? what it takes, who I am,
 tell me your eve- ry word— }

Guitar

Bass

Drums

Vocal

D C A^b A D

where I've been, be- long You can't be some-thing you're not be your-self, by your-self,

Guitar

Bass

Drums

42

Vocal

stay a-way from me A les - son learned in life, known from the

Guitar

Bass

Drums

E E^b D B^b D A^b D D^b

dawn of time Re- spect, walk

what didyou say? Re- spect walk

D

Vocal

Are you talking to me? Are you talking to me?

Guitar

Bass

Drums

D

Vocal

Re- spect,

Guitar

Bass

Drums

D D^b D D B^b D A^b

Vocal

walk what did you say? Re- spect

Guitar

Bass

Drums

Vocal

D D^b D D tok

walk Are you talking to me? Are you talking to me? No way

Guitar

Bass

Drums

44

Vocal

D F D

punk.

Guitar

Bass

Drums

Vocal

D

Guitar

Bass

Drums

The musical score for "The Sound of Silence" is presented in a multi-staff format. The top staff is for the Vocal line, which is mostly silent in this section. Below it is the Guitar part, which includes both standard notation and fretboard diagrams. The Bass part is shown in a single staff with a fretboard diagram. The Drums part is at the bottom, showing a simple rhythm pattern. The score is divided into two systems, D and G, with a key signature change from D major to G major. The guitar part features various techniques such as vibrato (Vib.), double stops (2C), and harmonics (2H.C, 1H.C). The bass part uses triplets and eighth notes. The drums part is marked with a 4/4 time signature and a simple drum pattern.

[illegible]

A

Vocal

Guitar

Bass

Drums

D

Harm. & Arm

G

D

Vocal

Guitar

Bass

Drums

D.S.

Coda

H

D E^b D E^b D E^b D E^b D E^b D E^b D E^b D E^b D

Vocal

46

Guitar

Bass

Drums

walk on home boy

D E^b D E^b D E^b D E^b D E^b D I D E^b D E^b D E^b D E^b D

Vocal

Guitar

Bass

Drums

Repeat & Fade Out

FUCKING HOSTILE

ファッキング・ホスタイル

Words & Music by Vincent P.Abbott, Darrell L.Abbott, Rex R.Brown and Phillip H.Anselmo

かなりテンポの速い曲だ。譜面では、16ビートのリズムで書かれているが、ドラムのパターンなどは、アップ・テンポの8ビートと考えた方が良さそう。Ⅲの部分は、5小節のパターンを繰り返している。ここは、ギターとベースがユニゾンのリフになっているので、リズムが乱れないようにしっかりと合わせるようにしましょう。スピードが速いのにドラムなどは、かなり力強い演奏だ。1つ1つの音をカー杯叩くようにしたい。バスドラは、スピードの速い16分音符を刻んでおり、ダブル・ペダルを使って叩かないとちょっと無理だ。パンテラは、そのヴォーカル・サウンドもかなり個性的だ。この曲でも、Ⅲ直前のシャウトなど完全に入力オ

ーバーで、破壊的なサウンドになっている。Ⅲの部分はギター・ソロだ。この曲のギターは、すべてハード・ディストーション・サウンドでプレイされているが、このソロでは、さらにワウ・ペダルをエフェクターとして使っている。スピードの速いフレーズを多く弾いているが、ワウ・ペダルは2拍ぐらいのタイミングで、比較的ゆったりとペダリングしているようだ。Ⅲの5～7小節目の16分音符によるフレーズは、非常にスピードの速いものだが、オルタネイト・ピッキングで1音1音しっかりとピッキングするようにしよう。

N.C. Ⅲ A B^b G A B^b G

Vocal

One, too, three, four, Al - most eve - ry day, I see the same face

The turn in right and wrong, the bounda - ries of the law,

(come meet your ma - ker boy, some thing you can't en - joy,

Other

Guitar I

Guitar II

Bass

Drums

A B^b G A B^b G F[#] F C

Vocal: on bro - ken pic - ture tube it fits the at - ti - tude
 you seem to miss the point, ar - rest - ing for a joint?!
 be - cause of hea - ven hell, a fuck - ing wi - ves tale

Guitar I: % % % 5₃ 4₂ 3₁ 5₃

Guitar II: % % %

Bass: % % % 3 2 1 3

Drums: % % % 7 8 7 8 7 8 7 8

48

A B^b G A B^b G A B^b G

Vocal: If you could see your - self, You put you on a shelf, your ver - bal mus - ter - bate,
 You seem to won - der why hund - reds of peo - ple die, you're writ - ing ti - ckets man,
 They put it in your head, then put you in your bed, He's watch - ing say your prayers,

Guitar I: % % % 7₅ 8₆ 5₃ % %

Guitar II: % % %

Bass: % % % 0 1 1 1 1 1 1 3 % %

Drums: % % % % % % % % % % % % % % % %

A B^b G F[#] F C A B^b G

Vocal
 pro - mise to nau - si - ate To - day I'll play the part of non -
 my mom got jumped, they ran! Now I'll play a pub - lic
 cause' God is eve - ry - where Now I'll play a man learning

Other

Guitar I

Guitar II

Bass

Drums

A B^b G A B^b G A B^b G

Vocal
 -pa - rent, not make a hund - red rules for you to know a - bout your - self
 ser - vant, to serve and pro - tect by the law and the state
 pries - thood, who's about to take the ul - ti - mate test in the life,

Other

Guitar I

Guitar II

Bass

Drums

G F# F C A Bb G A Bb G

Vocal

Not lie (and) make you be- lieve what's e - vil is
I'd bust the punks that rape, steal, and mur- der, and
I'd ques - tion things be - cause I am hu- man,

Other

Guitar I

T A B

5 3 4 2 3 5 7 5 8 5 3

Guitar II

T A B

Bass

T A B

3 2 1 3 0 1 1 1 1 1 3

Drums

50

A Bb G A Bb G

Vocal

mak - ing love, and mak - ing friends, and meet - ing god your own way,
leave you be, if you crossed me, (I'd) shake your hand like a man,
call no one my fa - ther who's no clo - ser than a stran - ger

Other

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

Vocal

G F# F C B^b A B C G D C G D

the right way
not a God
I won't listen

To see, — to bleed, —

Other

Guitar I

Vib. Vib.

Guitar II

Bass

Drums

Vocal

C G A B^b D C G D C G D

can- not — be taught In turn, — you're mak- ing us


Other

Guitar I

Guitar II

Bass

Drums

C G A to  C E G E G E G E G

oh _____, fuck-ing hos - tile _____

Other

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

52

E G E G E G E G E G E G E G E G E G

we stand__ a-lone__

Other

Guitar I

T A B

Guitar II

T A B

Bass

T A B

Drums

1 E 2 E D B^b

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Wah Pedal →

B^b G F[#] F C

8va →

12 14 14 14 14 14 14 12 14 14 14 14 14

17 20 17 20 17 20 17 20 17 20

B^b

Vocal

Other

Guitar I

Guitar II

Bass

Drums

54

B^b

G F[#] F C B^b A D E C G D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

C G D C G A B^b D C G D

Vocal

Other

Guitar I

Guitar II

Bass

Drums

C G D C G A

Vocal

Other

Guitar I

Guitar II

Bass

Drums

56

Vocal: A G G# A G G# A

fuck - ing fuck - ing

Other: - - - -

Guitar I: - - - -

Guitar II: - - - -

Bass: - - - -

Drums: - - - -

Vocal: A F# G G# A

fuck - ing fuck - ing hos - tile

Other: - - - -

Guitar I: - - - -

Guitar II: - - - -

Bass: - - - -

Drums: - - - -

Words & Music by Vincent P.Abbott, Darrell L.Abbott, Rex R.Brown and Phillip H.Anselmo

Chord progression for measures 51-54:

- Measure 51: Bm, Bm(onC), Bm, Bm(onC)
- Measure 52: F#m, F#m(onG), F#m, F#m(onG)

Instrument parts for measures 51-54:

- Vocal:** Rests in all measures.
- Other:** Rests in all measures.
- Guitar I:**
 - Measure 51: Treble clef has eighth-note patterns. Bass clef has fret numbers 2, 4, 2, 3, 4, 2, 4, 3.
 - Measure 52: Treble clef has eighth-note patterns. Bass clef has fret numbers 2, 4, 2, 3, 4, 2, 4, 3.
 - Measure 53: Treble clef has eighth-note patterns. Bass clef has fret numbers 2, 4, 2, 3, 4, 2, 4, 3.
 - Measure 54: Treble clef has eighth-note patterns. Bass clef has fret numbers 2, 4, 2, 3, 4, 2, 4, 3.
- Guitar II:** Rests in all measures.
- Bass:**
 - Measure 51: Treble clef has eighth-note patterns. Bass clef has fret numbers 2, 3, 2, 2, 3, 2, 3, 2.
 - Measure 52: Treble clef has eighth-note patterns. Bass clef has fret numbers 2, 3, 2, 2, 3, 2, 3, 2.
 - Measure 53: Treble clef has eighth-note patterns. Bass clef has fret numbers 2, 3, 2, 2, 3, 2, 3, 2.
 - Measure 54: Treble clef has eighth-note patterns. Bass clef has fret numbers 2, 3, 2, 2, 3, 2, 3, 2.
- Drums:** Rests in all measures.

58

Chord progression for measures 55-58:

- Measure 55: A(onC#), C, A(onC#), C
- Measure 56: A(onC#), C, A(onC#), C
- Measure 57: E(onG#), Am
- Measure 58: E(onG#), Am

Instrument parts for measures 55-58:

- Vocal:** Rests in all measures.
- Other:** Rests in all measures.
- Guitar I:**
 - Measure 55: Treble clef has eighth-note patterns. Bass clef has fret numbers 4, 2, 0, 3, 2, 0, 2, 3.
 - Measure 56: Treble clef has eighth-note patterns. Bass clef has fret numbers 4, 2, 0, 3, 2, 0, 2, 3.
 - Measure 57: Treble clef has eighth-note patterns. Bass clef has fret numbers 4, 2, 0, 3, 2, 0, 2, 3.
 - Measure 58: Treble clef has eighth-note patterns. Bass clef has fret numbers 4, 2, 0, 3, 2, 0, 2, 3.
- Guitar II:** Rests in all measures.
- Bass:**
 - Measure 55: Treble clef has eighth-note patterns. Bass clef has fret numbers 4, 3, 3, 3, 4, 0, 4, 3.
 - Measure 56: Treble clef has eighth-note patterns. Bass clef has fret numbers 4, 3, 3, 3, 4, 0, 4, 3.
 - Measure 57: Treble clef has eighth-note patterns. Bass clef has fret numbers 4, 3, 3, 3, 4, 0, 4, 3.
 - Measure 58: Treble clef has eighth-note patterns. Bass clef has fret numbers 4, 3, 3, 3, 4, 0, 4, 3.
- Drums:** Rests in all measures.

Am A F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Vocal: If e - ver words were spo - ken, pain - ful and un - true

Other: (Empty staff)

Guitar I: (Fingerings: 2 4 2 3 4 2 4 3)

Guitar II: (Empty staff)

Bass: (Fingerings: 2 3 2 3 2 3 2 3)

Drums: (Includes <Rim> notation)

F#m F#m(onG) Bm Bm(onC) Bm Bm(onC) F#m F#m(onG)

Vocal: I said I loved but I lied

Other: (Empty staff)

Guitar I: (Fingerings: 2 4 2 3 4 2 4 3)

Guitar II: (Empty staff)

Bass: (Fingerings: 2 3 2 3 2 3 2 3)

Drums: (Includes > notation)

F# F#(onG) A(onC#) C A(onC#) C A(onC#) C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

In my life, all I want - ed was the keep - ing of

60

E(onG#) Am A(onC#) C A(onC#) C

Vocal

Other

Guitar I

Guitar II

Bass

Drums

some- one like you As it turns out, Deep - er with - in me,

A(onC[#]) C E(onG[#]) Am B F[#]m F[#]m(onG)

Vocal

love was twis - ted and point-ed at you — (Never ending

Other

Guitar I

Guitar II

Bass

Drums

Wah Pedal → Arm

Arm

F[#]m F[#]m(onG) F[#]m F[#]m(onG) F[#]m F[#]m(onG) $\frac{8}{4}$ $\frac{1}{2}$ F[#]m G F[#]m G

61

Vocal

pain, Quickly, ending life) You keep this love, thing, love, child,

Other

Guitar I

Guitar II

Bass

Drums

Arm →

Arm →

(Wah Pedal) (Arm)

F#m G C B A F#m G F#m G F#m G C B A F#m G F#m G

Vocal: love, toy, You keep this love, fist, love, scar, love, break You keep this love love,

Other:

Guitar I:

Guitar II:

Bass:

Drums:

62

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) E F#m F#m(onG)

Vocal

I'd been the tempt-

Other

Guitar I

Guitar II

Bass

Drums

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) Bm Bm(onC)

Vocal

- ing one, stole her from her- self This gift in pain,

Other

Guitar I

Guitar II

Bass

Drums

Chords: Bm Bm(onC) F#m F#m(onG) F#m F#m(onG) A(onC#) C

Vocal: her pain was life And some- times, I feel so sor- ry,

Other: (Empty staff)

Guitar I: (Contains tablature for frets 2, 4, 2, 3, 4, 2, 4, 3 and 4, 2, 0, 3, 2, 0, 2, 3)

Guitar II: (Empty staff)

Bass: (Contains tablature for frets 2, 4, 2, 3, 2, 3, 3, 0, 2, 5, 4, 3, 3, 2, 3, 4, 3, 3, 3)

Drums: (Contains drum notation)

64

Chords: A(onC#) C A(onC#) C Em(onG#) Am A(onC#) C

Vocal: I reg- ret this the hurt- ing of you But you make me so un-hap - py

Other: (Empty staff)

Guitar I: (Contains tablature for frets 4, 2, 2, 3, 2, 0, 2, 3 and 4, 2, 2, 5, 3, 2, 3, 5, 4, 2, 0, 3, 2, 0, 2, 3)

Guitar II: (Empty staff)

Bass: (Contains tablature for frets 4, 0, 4, 3, 3, 5, 3, 4, 5, 5, 4, 3, 3, 3)

Drums: (Contains drum notation)

A(onC#) C A(onC#) C E(onG#) Am

Vocal

I'd take my___ life and leave love with you___

Other

Guitar I

Guitar II

Bass

Drums

[F] F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Coda 1

G F#m

Gm

F#m

Vocal

love

Other

Guitar I

Guitar II

Bass

Drums

66

F#m

F F# G G# A A# F#m

Gm

F#m

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F#m F F# G G# A A# Bm

Vocal

Other

Guitar I

Guitar II

Bass

Drums

No more head trips

(4 times Repeat)

[H]

F G F G F G F G F G# F G F G F G 1 2 3 F# F

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Ah

F G# F F

I F#m F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

68

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

J F#m F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

Chord progression: F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) Bm Bm(onC)

Vocal: [Empty staff]

Other: [Empty staff]

Guitar I: [Empty staff] [Empty staff] [Empty staff] [Melodic line]

Guitar II: [Melodic line with fret numbers 12, 12, 12, 12, 12, 12, 12, 12, 12, 12, 10] [Empty staff] [Empty staff] [Melodic line with fret numbers 19, 19, 19, 19]

Bass: [Melodic line with fret numbers 2, 3, 3, 0, 3] [Empty staff] [Empty staff] [Melodic line with fret numbers 2, 2, 3, 3, 2]

Drums: [Rhythmic pattern with 'x' marks] [Rhythmic pattern with 'x' marks] [Rhythmic pattern with 'x' marks] [Rhythmic pattern with 'x' marks]

Chord progression: Bm Bm(onC) F#m F#m(onG) F#m F#m(onG) Dm Dm(onC#)

Vocal: [Empty staff]

Other: [Empty staff]

Guitar I: [Empty staff] [Melodic line] [Empty staff] [Melodic line]

Guitar II: [Melodic line with fret numbers 19, 19, 19, 19, 19, 19, 19, 19] [Melodic line with fret numbers 19, 19, 19, 19, 19, 19, 19, 19] [Melodic line with fret numbers 19, 19, 19, 19, 19, 19, 19, 19] [Melodic line with fret numbers 18, 17, 15, 17, 15, 17]

Bass: [Melodic line with fret numbers 2, 4, 2, 3, 9, 10, 10, 9] [Melodic line with fret numbers 2, 2, 3, 3, 2, 3] [Empty staff] [Melodic line with fret numbers 5, 4, 4, 4]

Drums: [Rhythmic pattern with 'x' marks] [Rhythmic pattern with 'x' marks] [Rhythmic pattern with 'x' marks] [Rhythmic pattern with 'x' marks]

Coda 2

[K] F G F G F G F G F G# F G F G F G F G# F F G F G F G F G F G# F

Vocal

love ah,

Other

Guitar I

Guitar II

Bass

Drums

G F G F G F G# F F G F G F G F G F G# F G F G F G F G# F F G F G F G F G F G# F

Vocal

You keep this love You keep this love You keep this love You keep this

Other

Guitar I

Guitar II

Bass

Drums

G F G FG F G# F

B

E

F

C

L

(5 times Repeat And Fade Out)

F G F G F G

Vocal

love, ah, ah

Other

Guitar I

Guitar II

Bass

Drums

F G F G# F G F G F G F G F

M (Fade In)

F#m

F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

74

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG) F#m F#m(onG)

Vocal

Other

Guitar I

Guitar II

Bass

Drums

RISE

ライズ

Words & Music by Darrell L. Abbott, Vincent P. Abbott, Philip H. Anselmo and Rex R. Brown

スピードといい、そのサウンドといい、非常に迫力のあるリフからこの曲はスタートしている。ギターはもちろんハードなディストーションのかけられたサウンドだ。ドラムも力強く、ハイ・ハットなどはハーフ・オープンで叩くようにしよう。[B]の部分から少しゆったりとしたリズムのノリになってはいるが、サウンドの迫力は失わないようにしたい。[C]で弾かれているギターのリフは、休符を効果的に使って、間を生かしたフレーズとなっている。一つ一つの音を歯切れ良く、鋭いピッキングでプレイするようにしよう。なお、ここはベースとユニゾンのリフになっているので、リズムはしっかりと合わせるようにしたい。なお、ギターのリフは常に2本がオーバー・ダビングによりユニゾンで重ねられているが、譜面では、一本のみギター1の段に書かれている。ディレイを使い、音を左右に振り分けて、同様の効果を出すことも出来

るので試してみても良いだろう。[I]はギター・ソロがプレイされている。ここではかなりの速弾きが行われている。フレーズはスケール練習の様な、メカニカルなものが多いのだが、スピードが速いので、かなりのテクニックが要求されるだろう。16分音符は譜面に指示がない限り、必ずダウンとアップを交互に繰り返すオルタネイト・ピッキングで、どの音も力強く弾くようにしよう。また、このソロでは、アーミングのテクニックを効果的に使われている。トレモロ・アームをつかんだり放したりと、かなり忙しいプレイとなりそうだが、どのフレーズも決していい加減に弾かずに、丁寧な演奏を心がけてもらいたい。なお、このギター・ソロでは、バッキングの時よりも少しソフトなディストーション・サウンドになっている。また、少しディレイをかけて、伸びのあるサウンドでプレイすると良いだろう。

76

[A] F(onE)

Vocal I

Guitar I

Guitar II

Bass

Drums

D (on G#)

Vocal

Guitar I

Guitar II

Bass

Drums

77

D (on B^b)

Vocal

Guitar I

Guitar II

Bass

Drums

F#_(onC)

B

C

B

C

B

Vocal

Guitar I

Guitar II

Bass

Drums

Pick Scratch

Pick Scratch

78

B G

F

G

F

G

F

G

A^b

Vocal

Guitar I

Guitar II

Bass

Drums

Chord progression: G F G F G F G A^b

Vocal

Oh

Guitar I

4

Guitar II

Bass

4

Drums

79

Chord progression: Gm E Gm E Gm E Gm E Gm E Gm E

Vocal

Guitar I

3 0 3 0 3 0

Guitar II

Bass

3 3 0 3 3 3 0 3 3 0

Drums

E G#m E G#m E G#m Gm E Gm E B F

Vocal

Guitar I

Guitar II

Bass

Drums

80

① Gm E Gm E Gm E Gm E Gm E Gm E

Vocal

We've got no time to lose, _____
 It's time to spread the word, _____
 We've lived with past mis-takes, _____
 There are no tears for peace, _____

Your news is old _____ news
 Let the voice be heard, _____
 And we've lived with our _____ own
 Or the com-mon Sym-pathies, _____

Guitar I

Guitar II

Bass

Drums

E G#m E G#m E G#m Gm E Gm 1.3. E B^b B F

Vocal: Hate this, hate me, hate this, Right approach for the wrong.
 All of us, one of us, all of us, Do - mi - nate and take the
 For give, for get, for give, be a man, not a child.
 e - du - cate, rein - state, e - du - cate, a thing of past, the

Guitar I: [Musical notation with fret numbers 0, 2, 4, 3, 0, 3, 0, 3, 4]

Guitar II: [Empty staff]

Bass: [Musical notation with fret numbers 0, 0, 4, 0, 0, 4, 0, 0, 4, 3, 3, 0, 3, 3, 0, 0, 2]

Drums: [Musical notation with accents]

2.4. E B F E G F G F G F

Vocal: mother fuck - ing world. Mass pre - dic - tion, u - ni - fi - ca - tion, breath - ing life in -
 trouble in the states.

Guitar I: [Musical notation with fret numbers 0, 4, 3, 5, 0, 0, 0, 3, 1]

Guitar II: [Empty staff]

Bass: [Musical notation with fret numbers 0, 2, 1, 3, 0, 0, 0, 1, 1]

Drums: [Musical notation with accents]

Chorus

Vocal

G A^b G F G F G F G A^b

- to our Lungs_____ Eve - ry cread and eve - ry kind to give us depth for strength.

Guitar I

Guitar II

Bass

Drums

82

Vocal

F F(onE)

Taught when we're young to hate one a - no - ther It's time to have a new reign of po - wer. Make

Guitar I

Guitar II

Bass

Drums

Vocal D (on G#)



pride u - ni - ver - sal so no one gives in, turn our backs on those who op - pose.

Guitar I



Guitar II



Bass



Drums



Vocal D (on B#)



Then when con-front-ed we ask them the ques - tion. What's wrong with their mind?

Guitar I



Guitar II



Bass



Drums



Vocal $F^{\#}_{(on C)}$ B C B C B

What's wrong with your mind? _____ It's

Guitar I

Guitar II Pick Scratch

Bass

Drums

84

Vocal E G 12 to Φ

time to rise rise rise time to rise

Guitar I Vib.

Guitar II

Bass

Drums

Chord progression: Gm E Gm E Gm E Gm E Gm E B^b E B E B^b

Vocal

Guitar I

Guitar II

Bass

Drums

Chord progression: B^b E B^b B F

Vocal

Guitar I

Guitar II

Bass

Drums

D.S. ①

Coda ①

Chord: E

Vocal

Guitar I

Guitar II

Bass

Drums

E G A^b E

Vocal

Guitar I

Guitar II

Bass

Drums

11 8 8 10 8 9

4 4

86

E G A^b E

Vocal

Guitar I

Guitar II

Bass

Drums

11 8 13 15 14 13 15 14 14 15 13 14 15 13 14 15 18 15

4 4

E G A^b

Vocal

Guitar I

Guitar II

Bass

Drums

The musical score for "The Sound of Silence" by Simon & Garfunkel is presented across five staves. The top staff is for the Vocal line, which is mostly silent in this section. The second staff is for Guitar I, also mostly silent. The third staff is for Guitar II, which features a complex melodic line with various techniques indicated by annotations like "H.C.", "Arm.", "P", "u", and "v". The fourth staff is for the Bass, showing a simple bass line with a "4" above the staff. The fifth staff is for the Drums, showing a simple drum pattern with a "4" above the staff. The score is divided into four measures, with the first measure containing the main melodic and harmonic material, and the subsequent measures showing variations and silences.

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for five parts: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is B-flat major, indicated by a B-flat symbol at the top left. The time signature is 4/4, shown at the beginning of the first staff.

The Vocal part is written on a single staff with a treble clef. The Guitar I part consists of a standard staff with a treble clef and a corresponding TAB staff below it. The Guitar II part also has a standard staff with a treble clef and a TAB staff below it, featuring various musical notations such as "HC", "V", "HCD", "HCD", "Vib.", and "Vib.". The Bass part is written on a single staff with a bass clef. The Drums part is written on a single staff with a bass clef, using standard drum notation.

The score is divided into four measures. The first measure shows the vocal line starting with a whole note, followed by the guitar lines. The second measure continues the vocal line and the guitar lines. The third measure shows the vocal line and the guitar lines. The fourth measure shows the vocal line and the guitar lines. The score ends with a double bar line.

Vocal B^b

Guitar I

Guitar II

Bass

Drums

First system of musical notation. Vocal part is a whole note B-flat. Guitar I is a whole rest. Guitar II features a complex lead with eighth notes, vibrato, and fingerings (20, 15, 19, 15). Bass and Drums parts are marked with double bar lines and a drum symbol respectively.

Vocal B^b

Guitar I

Guitar II

Bass

Drums

Second system of musical notation. Vocal part is a whole note B-flat. Guitar I is a whole rest. Guitar II continues the lead with eighth notes, vibrato, and fingerings (14, 12, 15, 12). Bass and Drums parts are marked with double bar lines and a drum symbol respectively.

90

B^b J E

Vocal

Guitar I

Guitar II

Bass

Drums

G A^b G A^b G A^b G A^b

Vocal

Guitar I

Guitar II

Bass

Drums

4 times Repeat.

D.S. ②

Coda ②
 K A[#]m G[#]m A[#]m G[#]m A[#]m G[#]m A[#]m G[#]m A[#]m G[#]m A[#]m G[#]m

Vocal

Guitar I

Guitar II

Bass

Drums

91

A[#]m G[#]m A[#]m G[#]m A[#]m G[#]m A[#]m G[#]m A[#]m G[#]m

Vocal

Guitar I

Guitar II

Bass

Drums

NO GOOD(ATTACK THE RADICAL)

ノー・グッド(アタック・ザ・ラディカル)

Words & Music by Darrell L. Abbott, Vincent P. Abbott, Philip H. Anselmo and Rex R. Brown

この曲は、ギターとベースのそれぞれ6弦と4弦を、Dの音まで下げてチューニングしている。譜面のタブ譜はこの状態でのフレットの位置を表しているので間違えないようにしてもらいたい。イントロから弾かれているギターのサウンドは、かなり強力なディストーションのかけられたものだ。ベースもギターとユニゾンでリフを弾いているが、音が切れないように、レガートでプレイすることがポイントとなるだろう。ギターのリフでは低音のFからGにかけてのチョーキングを、正確な音程で、タイミングがずれないようにプレイすることが大事だ。イントロの1小節目では、ギターはオクターブ奏法も行っている。ここは3弦と5弦を使っているわけだが、そのあいだの4弦をしっかりと左手の指でミュートして、余計な音が鳴らないようにしなければいけない。ドラムのリズムも強力だ。バス・ドラは32分音符まで使われており、

当然ダブル・ペダルを使う必要があるだろう。[A]のバックিংはギターは休みになっており、ベースが一本で頑張っている。ここはリズムに気を付けて、ドラムとノリを合わせたプレイをしてもらいたい。[B]のリフは、ギターとベースがユニゾンでプレイしている。ここはリズムカルに、一つ一つの音を歯切れ良く弾くようにしよう。[C]の部分も同様だ。[E]ではギター1がアーミングのテクニックを使った、トリッキーなフレーズを弾いている。ここは、どこでも良いから、ハーモニクスで高音を鳴らしそれを派手にアーミングすればよいだろう。あまり細かいことを気にせずに、思い切りの良いプレイをすると良いだろう。[F]のギター・ソロもかなり派手な速弾きフレーズを弾いている。スピードが速いフレーズでも、一つ一つの音は力強く弾くことがポイントだ。[F]の最後のフレーズは2本のギターのハーモニー・プレイになっている。

92

Intro

D

Vocal

Guitar I

[6th String : D Tuning]

T A B (D)

0 2 3 2 3 5 3

Guitar II

T A B

Bass

[4th String : D Tuning]

T A B (D)

0 2 3 2 3 5 3

Drums

3

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D

Vocal

Guitar I

Guitar II

Bass

Drums

0 2 5 3 3 0 3 2 3 0 5 7 3 0 2 5 3 3 0 3 2 3 2 3 4 5 3 0 2 5 3 3 0 3 2 3 0 5 7 3

93

D

Vocal

Guitar I

Guitar II

Bass

Drums

4 4 4 4

A **D**

Vocal

In the states there's a problem with race—be-cause of ig-norant past—burned fires From e-vo-lu-tion we've been kill-ing each o-ther I fi-gure
 You blame op-pression and play—the role of cri-mi-nals, to rape and burn—show prog-ress is mi-ni-mal white hoods and mi-li-tants you know it's such a pi-ty,

Guitar I

Arm.

Guitar II

Bass

0 0 0 0 0 0 0 0 2 3 2 3 0 0 0 0 0 0 0 0 5 3

Drums

94

D **B** **D**

Vocal

man should have it down to a science— No chance, not for a mi-nu-te, not for a se-cond I won't— be de-pen-sive, I'm
 Liv-ing, breath-ing, vio-lence in your ci-ty If one man, had one home, i-n one world, he'd live a-lone with-out va-

Guitar I

5 7 3 0 2 3 2 1 0 5 6

Guitar II

Bass

0 0 7 0 0 7 0 0 0 0 0 2 3 2 1 0 0 7 0 0 7 0 0 5 5 6

Drums

Vocal

Guitar I

Guitar II

Bass

Drums

straight out in my o - pi - nion, You'd bet-ter lis-ten to a man who knows what he's say - ing I've seen your side
 - rie - ty, full of anxi - e - ty, No one to point at, Ques - tion, or e - ven talk to in his pri - vate grave. No

Vocal

Guitar I

Guitar II

Bass

Drums

You run and hide for the mere fact that you feel in - fe - ri - or. Be su - pe - ri - or, and know your in - te - ri - or
 mat-ter what co - lor, he would-n't be sav - ed from hell, he dwells, a closed mind play-ing the part of pri - son cell - s

Vocal

Guitar I

Guitar II

Bass

Drums

Race, pride, pre - ju - di - ce Black man, white man, no stand

96

Vocal

Guitar I

Guitar II

Bass

Drums

Live in the past, we make it last, A hated mass No so - lu - tion, mind pol - lu - tion, for re - vo - lu - tion So

Vocal

Guitar I

Guitar II

Bass

Drums

low be - hold my eyes, this land of fools will rise No good,

Vocal

Guitar I

Guitar II

Bass

Drums

For no one You, no good For no one to

E D

Vocal

Guitar I

Guitar II

Bass

Drums

98

D

F

Vocal

Guitar I

Guitar II

Bass

Drums

102

F **D**

Vocal

Guitar I

Guitar II

Bass

Drums

Measure 1: Guitar II has a melodic line with notes 16, 17, 16, 13, 15, 16, 13, 16, 17, 16, 13, 15, 16, 13, 16, 17, 16, 13, 15. Fingering: 6, 3. Bass has a pattern of eighth notes: 3, 3, 7, 3, 3, 7, 3, 3, 3, 3, 6, 6. Drums have a pattern of eighth notes: x, x, x, x, x, x, x, x, x, x, x, x.

Measure 2: Guitar II has a melodic line with notes 16, 15, 13, 16, 16, 15, 13, 16, 15, 13, 16, 15, 13, 16, 15, 13, 16, 15, 13. Fingering: 6, 3. Bass has a pattern of eighth notes: 3, 3, 7, 3, 3, 7, 3, 3, 3, 3, 1, 1, 1. Drums have a pattern of eighth notes: x, x, x, x, x, x, x, x, x, x, x, x.

Measure 3: Guitar II has a melodic line with notes 10, 12, 10, 12, 10, 10, 12, 10, 12, 11, 10, 12, 11, 10. Fingering: 10, 12, 10, 12, 10, 10, 12, 10, 12, 11, 10, 12, 11, 10. Bass has a pattern of eighth notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 2, 3, 2, 3. Drums have a pattern of eighth notes: x, x, x, x, x, x, x, x, x, x, x, x.

D

Vocal

Guitar I

Guitar II

Bass

Drums

Measure 4: Guitar I has a melodic line with notes 22, 22, 17, 22. Fingering: 22, 22, 17, 22. Bass has a pattern of eighth notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 5, 7, 3. Drums have a pattern of eighth notes: x, x, x, x, x, x, x, x, x, x, x, x.

Measure 5: Guitar I has a melodic line with notes 17, 13, 15, 17. Fingering: 17, 13, 15, 17. Bass has a pattern of eighth notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 2, 3, 2, 3. Drums have a pattern of eighth notes: x, x, x, x, x, x, x, x, x, x, x, x.

Measure 6: Guitar I has a melodic line with notes 17, 13, 15, 17. Fingering: 17, 13, 15, 17. Bass has a pattern of eighth notes: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 5, 5, 5, 5. Drums have a pattern of eighth notes: x, x, x, x, x, x, x, x, x, x, x, x.

Chord progression: G D D# F F# D D# F F# D D# F F# 1. D#

Vocal

Guitar I

Guitar II

Bass

Drums

100

2. D# Coda D D# F F# D D# F F#

Vocal

Guitar I

Guitar II

Bass

Drums

D.S.

Chord progression: D D# F F# D# D D# F F# D D# F F#

Vocal: [Staff with whole rests]

Guitar I: [Staff with whole rests, then melodic lines in 2/4 and common time, ending with a whole rest]

Guitar II: [Staff with whole rests]

Bass: [Staff with whole rests, then melodic lines in 2/4 and common time, ending with a whole rest]

Drums: [Staff with whole rests, then a drum pattern in 2/4 and common time, ending with a whole rest]

101

Chord progression: D D# F F# D D# F F# D D# F F#

Vocal: [Staff with whole rests]

Guitar I: [Staff with whole rests]

Guitar II: [Staff with whole rests]

Bass: [Staff with whole rests]

Drums: [Staff with whole rests, then a drum pattern in common time]

Repeat & F.O.

LIVE IN A HOLE

リヴ・イン・ア・ホール

Words & Music by Darrell L. Abbott, Vincent P. Abbott, Philip H. Anselmo and Rex R. Brown

イントロのギターとベースのリズムは、非常に合わせにくいものとなっている。ここは単音のシンプルなリフなので、リズムが乱れないように細心の注意を払うと同時に、どの音も出来るだけ力強くピッキングするようにしよう。ギターのサウンドはもちろんディストーションのかけられたものだ。[A]からはギター2がソロをプレイしている。ここでは少し面白いサウンドも使われている。まず、[A]の前半部分のプレイは、どうやら、少しワウ・ペダルを使っているようだ。また、ディレイもかけて、伸びのあるサウンドでプレイしている。さらに後半ではトーキング・モジュレーターも使われている。このエフェクターはギターの音をチューブを使って自分の口から鳴らすというもので、ジェフ・ベックなどのプレイヤーが昔よく使っていたものだ。[B]の部分から、リズムのノリが変化している。ここからはゆったりとしたリズム・パター

ンでの演奏だ。この部分、コードとしてはEのコードということだが、普通のコード・サウンドではなく、D#の音を強調したりしており、独特のパンテラ・サウンドとなっているようだ。[E][F]はイントロと同様のパターンだ。[H]はギター・ソロだが、ここからはテンポが変化しているので気を付けてもらいたい。少しアップ・テンポになっているのだ。ここでは、ライト・ハンド奏法も行われている。これは右手を使って、ハンマリングやプリングなどを行っているものだが、譜面で矢印の付けられている音は右手で押さえているものだ。ここではチョーキングも同時に行っているのので、音程には気を付けてプレイしよう。この後も、テンポが元に戻ったり、また[J]の部分でさらに速くなったりと、随分リズムが不安定な曲になっている。プレイヤーの呼吸を合わせるようにして、タイミングの合った演奏をしたい。

102

Intro Tempo-1

F

Vocal I

Guitar I

Guitar II

Bass

Drums

B F B F B A F# F E B B^b A F# F E B B^b A

Vocal

Guitar I

Guitar II

Bass

Drums

103

F# F E B B^b A F# F E B B^b A F# F E B B^b A F# F E B B^b A

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal

F# F E B B^b A F# F E B B^b A F# F E B B^b A F# F E B B^b A

Guitar I

Guitar II

Bass

Drums

104

Vocal

F# F E B B^b A F# F E B B^b A F# F E B B^b A F# F E B B^b A

Guitar I

Guitar II

Bass

Drums

F# F E B B^b A C# D D#

Vocal

Guitar I

Guitar II

Bass

Drums

(Talking Modulation)

B E

Vocal

Guitar I

Guitar II

Bass

Drums

E

Vocal

Guitar I

Guitar II

Bass

Drums

1

106

E

Vocal

Guitar I

Guitar II

Bass

Drums

Full of grief I scream at the wind, thought I heard the words of o - thers
 pro - mised my - self some - where in teen - age life I'd ne - ver sub - mit to the ones I will not be like

E

Vocal

Guitar I

Guitar II

Bass

Drums

Im -

107

E

Vocal

Guitar I

Guitar II

Bass

Drums

· pri - son my - self, _____ and stay in a shell, _____ I won't let you in _____ to have a sto - ry to tell _____
 Live in a hole, _____ but stay close to my kind, _____ cause they un - der - stand _____ what burns _____ in my mind _____

Vocal

Guitar I

Guitar II

Bass

Drums

108

Vocal

Guitar I

Guitar II

Bass

Drums

Things tend to drag me down, Don't un - der - stand so they hate me now
 I still feel in - con - plete, friends are few and far bet - ween

Vocal

Guitar I

Guitar II

Bass

Drums

My fear grips the will of stone My grip fears I'll die a lone

to

109

Vocal

Guitar I

Guitar II

Bass

Drums

B F B F B **F** F# F E B B^b A F# F E B B^b A

F# F E B B^b A F# F E B B^b A F# F E B B^b A F# F E B B^b A

Vocal

Guitar I

Guitar II

Bass

Drums

110

F# F E B B^b A C# D D#

Vocal

Guitar I

Guitar II

Bass

Drums

←Talking Modulation→

—(Talking Modulation)—

2.
B F B F B E

Vocal

Guitar I

Guitar II

Bass

Drums

Arm.

Arm.

III

G Gm D D^b C

Vocal

Guitar I

Guitar II

Bass

Drums

Tempo-II

Vocal H E

Guitar I

Guitar II -8va→ - Right Hand Tapping

Bass

Drums

112

Vocal E

Guitar I

Guitar II - Right Hand Tapping -(8va)

Bass

Drums

Tempo-I

Vocal

Guitar I

Guitar II

Bass

Drums

Chords: Gm, D, D^b, C

Tempo-I

Chord progression: Gm, D, D^b, C

Instrumental parts for Vocal, Guitar I, Guitar II, Bass, and Drums.

113

Tempo-II

Vocal

Guitar I

Guitar II

Bass

Drums

Chord: Em

Tempo-II

Chord progression: Em

Instrumental parts for Vocal, Guitar I, Guitar II, Bass, and Drums.

Em

Vocal

Guitar I

Guitar II

Bass

Drums

—(8va)—

D.S.

114

Ⓢ Coda

Ⓢ F# F E B B^b A F# F E B B^b A E E^b D A A^b G E E^b D A A^b G

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal L F

My fear grips the will My fear grips me

Guitar I

Guitar II

Bass

Drums

Vocal E A^b E G E F E

Guitar I

Guitar II

Bass

Drums

rit.-

Arm.

REGULAR PEOPLE(CONCEIT)

レギュラー・ピープル(コンサート)

Words & Music by Darrell L. Abbott, Vincent P. Abbott, Philip H. Anselmo and Rex R. Brown

イントロは3連符のユニゾン・フレーズをギターとベースが弾いている。こういった、何でもないようなフレーズも、きちんとリズムを合わせないと、台無しになってしまうので、決して手を抜かないようにしましょう。機械のように正確に弾くようにしないと、パンテラ独特の雰囲気はなかなか出しにくいのである。イントロで3連符だったのが、[A]になるといきなり16分音符の連続になっている。しかも、ここもユニゾンのフレーズだ。このリズムの変化には十分に気を付けてもらいたい。よほど息のあった演奏をしないと、なかなか難しいだろう。16分音符の一つ一つを正確に弾くことがポイントだ。また、ピッキングは常に力強く行うようにしよう。[E]のボーカルのバックিংはギターはシンプルに白玉でのプレイになっている。この様に、一曲の中でも盛り上げるところと、押さえるところがあるので、メリハリをつけた演奏をするよう

にしたい。[I]からはリズムがイントロと同様に3連符のものになっている。ここは12/8拍子の様なつもりで演奏しても良いだろう。[J]はギター・ソロがプレイされている。このギターにはエフェクターとして、ディレイもかけられているようだ。6連符を多く使ったスピードの速いフレーズが弾かれているが、譜面に指示がない限り、オルタネイト・ピッキングで一音一音力強く弾くようにしよう。どの音も輪郭のはっきりとしたサウンドでプレイすることが大切だ。また、この部分のベースは動きの激しいフレーズを弾いている。3連符の連続になっており、正確なリズムでプレイすることも大事だが、左手のフィンガリングもスムーズに行うようにしたい。[L]でもギター・ソロが弾かれている。ここはアーミングのテクニックを使った演奏だ。アームはフレーズのタイミングに合わせ、思いっきりオーバーに操作しても良いだろう。

116

Intro

F

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A E
 A
B^b
G
F

Vocal

Guitar I

Guitar II

Bass

Drums

117

E
 A^b
B^b
G
F

Vocal

Guitar I

Guitar II

Bass

Drums

Chord progression: E G E A E B^b A B^b G F

Vocal

Guitar I

Guitar II

Bass

Drums

118

Chord progression: E G E A E B^b A B^b G F

Vocal

Guitar I

Guitar II

Bass

Drums

E G E A E B^b A B^b G F

Vocal

Guitar I

Guitar II

Bass

Drums

119

E G E A E B^b A B^b G F

Vocal

Guitar I

Guitar II

Bass

Drums

Vocal C E

Guitar I

Guitar II

Bass

Drums

120

Vocal E D E

Guitar I *Vib.*

Guitar II *Vib.*

Bass

Drums

A B^b G F E A B^b G F

Vocal

Guitar I

Guitar II

Bass

Drums

121

E A B^b G F

Vocal

Guitar I

Guitar II

Bass

Drums

I - 've tram - pled on _____ that road, _____ That you (think) you own
Then _____ so ma - ny times, _____ (You) prac - tice in your mir - ror,

Vocal

E A B^b G F

(You) have that 'smart-ass' atti - tude, It's time to stop the fic - tion
to be just like me, but you just can't see, you ain't got the balls son

Guitar I

4

4

Guitar II

Bass

4

4

Drums

122

Vocal

F E G E A E B^b A B^b G F

I live it eve - ry-day, while your mind's far a-way. I'm out here putting pride on the line. (And you) case on me with pure res - pect
I fight for Love of brother, your friends fight one a-nother. You can't see be-cause your head's up your ass, and just in case you think your bad,

Guitar I

0 00 00 00 2 3 0 00 00 00 00 5 0 00 00 00 00 6 5 8 6 5 3 4

Guitar II

Bass

0 00 00 00 3 0 00 00 00 00 5 0 00 00 00 00 6 5 5 5 6 6 6 3 3 3 1 1 1

Drums

Vocal

E G E A E B^b A B^b G F

One chance at one thing, Hard time is com-ing My time, your pain, I reign on you
I crush your rush, I rule you fool, I'm im-mo-vable stone in your world of weak I speak

Guitar I

Guitar II

Bass

Drums

123

Vocal

E

You you think you own, I take a way take it with me oh, You

Guitar I

Guitar II

Bass

Drums

Vocal

E

_____ you think you own, I take a - way Make it my own

Guitar I

Guitar II

Bass

Drums

124

Vocal

E

Most re - gu - lar people would say _____ it's hard

Guitar I

Vib.

Guitar II

Vib.

Bass

Drums

E A B^b G F E

Vocal

(And)a-ny street wise son of a bitch___ knows,___ Don't fuck___ with this Most re-gu-lar people___ would say___ it's hard

Guitar I

Guitar II

Bass

Drums

125

E A B^b G F to F

Vocal

(And)a-ny street wise son of a bitch___ knows,___ Don't fuck___ with this

Guitar I

Guitar II

Bass

Drums

F

F#

Vocal

Guitar I

Guitar II

Bass

Drums

126

F#

Vocal

Guitar I

Guitar II

Bass

Drums

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for a five-piece band: Vocal, Guitar I, Guitar II, Bass, and Drums. The score is written in treble and bass clefs, with a key signature of one sharp (F#). The tempo is marked "Moderato".

The score is divided into four measures. The first measure shows the vocal melody and the guitar parts. The second measure shows the vocal melody and the guitar parts. The third measure shows the vocal melody and the guitar parts. The fourth measure shows the vocal melody and the guitar parts.

The vocal melody is written in treble clef. The guitar parts are written in treble clef. The bass part is written in bass clef. The drums part is written in bass clef.

The score includes various musical notations, including notes, rests, and dynamic markings. The guitar parts include a "4" marking, indicating a four-measure rest. The bass part includes a "3" marking, indicating a triplet. The drums part includes a "3" marking, indicating a triplet.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for five parts: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is F# (one sharp), and the time signature is 4/4.

Vocal: The vocal line is represented by a single staff with a treble clef. It shows the melody of the song, starting with a whole note F# in the first measure, followed by a half note G# in the second measure, and a whole note A in the third measure. The notes are marked with a "V" above them.

Guitar I: The guitar I part is represented by a single staff with a treble clef. It shows the melody of the song, starting with a whole note F# in the first measure, followed by a half note G# in the second measure, and a whole note A in the third measure. The notes are marked with a "V" above them.

Guitar II: The guitar II part is represented by a single staff with a treble clef. It shows the melody of the song, starting with a whole note F# in the first measure, followed by a half note G# in the second measure, and a whole note A in the third measure. The notes are marked with a "V" above them.

Bass: The bass part is represented by a single staff with a bass clef. It shows the bass line of the song, starting with a whole note F# in the first measure, followed by a half note G# in the second measure, and a whole note A in the third measure. The notes are marked with a "V" above them.

Drums: The drums part is represented by a single staff with a bass clef. It shows the drum pattern of the song, starting with a whole note F# in the first measure, followed by a half note G# in the second measure, and a whole note A in the third measure. The notes are marked with a "V" above them.

G#

Vocal

Guitar I

Guitar II

Bass

Drums

129

L G#

Vocal

Guitar I

Guitar II

Bass

Drums

G#

Vocal

Guitar I

Guitar II

Bass

Drums

Measure 130: Vocal (G#), Guitar I (T, A, B), Guitar II (T, A, B), Bass (T, A, B), Drums (T, A, B). Guitar II has a triplet of eighth notes (G#4, A4, B4) and a wavy line. Bass and Drums have a rhythmic pattern of eighth notes.

Measure 131: Vocal (G#), Guitar I (T, A, B), Guitar II (T, A, B), Bass (T, A, B), Drums (T, A, B). Guitar II has a triplet of eighth notes (G#4, A4, B4) and a wavy line. Bass and Drums have a rhythmic pattern of eighth notes.

Measure 132: Vocal (G#), Guitar I (T, A, B), Guitar II (T, A, B), Bass (T, A, B), Drums (T, A, B). Guitar II has a triplet of eighth notes (G#4, A4, B4) and a wavy line. Bass and Drums have a rhythmic pattern of eighth notes.

Measure 133: Vocal (G#), Guitar I (T, A, B), Guitar II (T, A, B), Bass (T, A, B), Drums (T, A, B). Guitar II has a triplet of eighth notes (G#4, A4, B4) and a wavy line. Bass and Drums have a rhythmic pattern of eighth notes.

130

M F

Vocal

Guitar I

Guitar II

Bass

Drums

Measure 134: Vocal (M F), Guitar I (T, A, B), Guitar II (T, A, B), Bass (T, A, B), Drums (T, A, B). Guitar I and Bass have a rhythmic pattern of eighth notes. Drums have a rhythmic pattern of eighth notes.

Measure 135: Vocal (M F), Guitar I (T, A, B), Guitar II (T, A, B), Bass (T, A, B), Drums (T, A, B). Guitar I and Bass have a rhythmic pattern of eighth notes. Drums have a rhythmic pattern of eighth notes.

Measure 136: Vocal (M F), Guitar I (T, A, B), Guitar II (T, A, B), Bass (T, A, B), Drums (T, A, B). Guitar I and Bass have a rhythmic pattern of eighth notes. Drums have a rhythmic pattern of eighth notes.

Measure 137: Vocal (M F), Guitar I (T, A, B), Guitar II (T, A, B), Bass (T, A, B), Drums (T, A, B). Guitar I and Bass have a rhythmic pattern of eighth notes. Drums have a rhythmic pattern of eighth notes.

E N E G E A E B^b

Vocal

Guitar I

Guitar II

Bass

Drums

1 1 1 1 1 2 3 1 1 1 1 1 1 4 5 1 1 1 1 1 1 5 6

1 1 1 1 1 3 1 1 1 1 1 5 1 1 1 1 1 6

3 D.S.

131

Coda
 A B^b G F A B^b G F A B^b G F

Vocal

Don't fuck _____ with this

Guitar I

Guitar II

Bass

Drums

0 0 5 0 0 6 0 0 5 0 0 3 0 0 1

0 0 5 0 0 6 0 0 3 0 0 1

A B^b G F A B^b G F E B E G[#] E B^b E G E G[#]

Vocal

Guitar I

Guitar II

Bass

Drums

132

E B E G[#] E B^b E G E G[#] E B E G[#] E B^b E G E G[#] E B E G[#] E B^b E G E G[#]

Vocal

Guitar I

Guitar II

Bass

Drums

BY DEMONS BE DRIVEN

バイ・ディーモンズ・ビー・ドリヴン

Words & Music by Darrell L. Abbott, Vincent P. Abbott, Philip H. Anselmo and Rex R. Brown

Ⅲの部分から実に複雑なリズムになっている。ギターのリフはかなり力強いピッキングで弾かれているのだが、動きの激しいフレーズにもなっており、フィンガリングやポジションの移動も素早く行うことが必要だろう。ドラムはバス・ドラを16分音符で踏んでいるので、ダブル・ペダルを使い、正確なリズムでプレイするようにしよう。Ⅲのギターのリフでは、所々でピッキング・ハーモニクス・テクニクも使われている。これはピックを持つ右手の親指をピッキングと、同時に弦に当てるようにしているものだが、ここは、それほど極端なハーモニクスを鳴らしてはいない様だ。このリフはベースとユニゾンになっており、ここはレガートで、音が途切れないようにプレイしよう。Ⅲの最後の部分ではギター2はアーミングによる、効果音を弾いている。ここはノイズのようなものであり、自由にプレイして良いだろう。またギター

1の最後の音はオクターヴ上の音も鳴っており、ここはハーモナイザーなどのエフェクターを使っているようだ。Ⅳの部分のギター1はユニークなサウンドだ。かなり高い音が鳴っているが、これは譜面にある音を弾いて、それをハーモナイザーなどのエフェクターを使ってオクターヴ上に上げているものだろう。また、ここはリズムも少し複雑になっているので注意してもらいたい。こういった複雑な部分では、ギターのフレーズを身体で覚えてしまうようにすると良いだろう。Ⅳの後半部分でのギター2のフレーズにもハーモナイザーが使われている。ここは譜面の音に重ねて、ハーモナイザーによるオクターヴ上の音も、一緒に鳴らしているのだ。また、アーミングのテクニクも効果的に使われている。ギター1の譜面の様に×印で書かれている音は、ノイズのようなものだ。ここは思いきり派手にアーミングしよう。

133

Ⅲ Em

The musical score is arranged in five staves. The top staff is for the Vocal line, which is mostly empty with a few notes. The second and third staves are for Guitar I and Guitar II, respectively, showing complex rhythmic patterns and techniques like 'w.c' (wah) and 'M' (mute). The fourth staff is for the Bass line, and the fifth staff is for the Drums, showing a steady beat with various drum notations.

Em

Vocal

Guitar I

Guitar II

Bass

Drums

134

Em

Vocal

Guitar I

Guitar II

Bass

Drums

Em

Vocal

Guitar I

Guitar II

Bass

Drums

4

4

4

4

135

Em

Vocal

Guitar I

Guitar II

Bass

Drums

4

4

4

4

Em

N.C.

Vocal

Guitar I

Guitar II

Bass

Drums

136

① (D.S. time with Repeat)

Em

Vocal

Guitar I

Guitar II

Bass

Drums

Serv-ing the face ab-duc-tion the oath It lie in wait for the of-fer-ing
 Nev-er re-turn to the ones that pro-vid-ed Child-ren drain-ing par-ents of will
 With de-cline in my end not far We're left hang-ing a-lone here
 Boil-ing my corpse in the blood of his child-ren Pray-ing for his god to pre-vail

Em

Vocal

1.3.

Re - li - gion is old _____ for draw - ing the young _____ Pu - ri - ty with - ers and dies
 I hold out my hand _____ to blood - less child _____ I'm tak - en by the
 He pulls us from nails _____ shat - ters our bones _____ Leav - ing us the crip - pled and strewn
 Bury - ing us _____ with loved ones _____ to sleep with

Guitar I

Guitar II

Bass

Drums

2.4.

Em B7 Em N.C.

Vocal

one I was sav - ing _____ From death _____ By
 shel - led child - ren _____ of the sixth de - men - sion _____ By

Guitar I

Guitar II

Bass

Drums

Arm. with Harmonizer

Arm. Noise

② (D.S. time with Repeat)

Em

Vocal

de - mons. Be driv - en Oh, By
de - mons. Be driv - en

Guitar I

Guitar II

Bass

Drums

(D.S. time with Repeat)

D Em

①② 1.
to

Vocal

Beck - on the call. beck - on the call. beck - on the call. beck - on the call.

Guitar I

Guitar II

Bass

Drums

2.
Em N.C.

Vocal

the call _____

Guitar I

Guitar II

Bass

Drums

D.S. ①

Ⓢ Coda ①
Em N.C.

Vocal

the call _____

Guitar I

Guitar II

Bass

Drums

N.C. G E G

Vocal

Guitar I

Guitar II

Bass

Drums

Harmonizer
8va

Port. c

D

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for five parts: Voca (Vocals), Guitar I, Guitar II, Bass, and Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures, with a double bar line after the second measure. The Voca part consists of a single line of music. The Guitar I part features a melodic line with a capo (C) and a wavy line indicating a tremolo effect, followed by a wavy line and a wavy line. The Guitar II part features a melodic line with a capo (C) and a wavy line, followed by a wavy line and a wavy line. The Bass part features a melodic line with a capo (C) and a wavy line, followed by a wavy line and a wavy line. The Drums part features a rhythmic pattern with a wavy line and a wavy line. The score includes various musical notations such as notes, rests, and dynamic markings.

Vocal N.C. G

Guitar I (Arm.) 7 14 15

Guitar II M c d c 6 5 3

Bass 2 2 2 4 4 4 4 4 4 4 4 4 3

Drums

2. N.C.

Vocal

Guitar I

Guitar II

Bass

Drums

141

N.C. Em

Vocal

Guitar I

Guitar II

Bass

Drums

Em

Vocal

By

Guitar I

Guitar II

Bass

Drums

D.S. ②

Coda ②

By

Em

Vocal

the call _____

Beck - on the call _____ beck - on

Guitar I

Guitar II

Bass

Drums

142

Em

Vocal

de driv - en mons

beck - on

1. Be

the call _____

beck - on the call _____ beck - on the call _____

Guitar I

Guitar II

Bass

Drums

2. the call

the call

Vocal

Guitar I

Guitar II

Bass

Drums

Em

G

Em

Em

1.2.3.4.

5.

Em

Vocal

Guitar I

Guitar II

Bass

Drums

HOLLOW

ホロウ

Words & Music by Darrell L. Abbott, Vincent P. Abbott, Philip H. Anselmo and Rex R. Brown

この曲は12/8拍子のリズムで始まっている。この[A]の部分は2本のギターがハーモニーでメロディーを弾いている。この2本はギター1の譜面にあるものだ。これはソフトなディストーションのかけられているサウンドだ。ギター2はこの部分ではクリアなサウンドを使ってバックアップを行っている。ここはアルペジオ奏法であり、5弦や2弦の開放弦の音をうまく使ったフレーズとなっている。またここでは少しコーラス系のエフェクターをかけるとうまいだろう。[C]の4小節目では、ほんの部分的にはあるが、アコースティック・ギターもオーバー・ダビングで入れられている。ここも2本のギターによるハーモニーだ。[D]は[A]と同様のハーモニー・プレイだ。ここでは2小節目にアームを使ったフレーズも弾かれているので注意しよう。2本のギターのタイミングを合わせてアーミングすることがポイントだ。[E]はギター・ソロだ。

ここは強力なディストーションのかけられたサウンドでのプレイになっている。2小節目では9連符を使ったスピードの速いフレーズも弾かれているが、ここはプリングやハンマリングなど左手のテクニックをうまく使うことがポイントとなるだろう。[E]は変拍子になっている。ここはギター2はアコースティック・ギターを使っているプレイだ。13/8や、14/8拍子といったかなり複雑なリズムではあるが、16分音符を3つと2つの組み合わせに分けて、フレーズの流れをつかむようにしてプレイすると、楽にリズムを把握出来るはずだ。[G]からは普通の4拍子になっており、ギターとベースは16分音符を元にしたフレーズを、ユニゾンでプレイしている。ドラムはバス・ドラが細かい16分音符や32分音符を踏んでいる部分が多くでてくるので、ダブル・ペダルを使い、正確なリズムでプレイしよう。

144

Vocal

Guitar I

Guitar II

Bass

Drums

Arpeggio

Arpeggio

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Am7 (onG) D7 (onF#) Am C G Am C

Vocal

Guitar I

Guitar II

Bass

Drums

145

Am7 (onG) D7 (onF#) Am C G Am

Vocal

Guitar I

Guitar II

Bass

Drums

What's left in - side him _____
I'm cloth with his moth - er _____

Don't he re - mem - ber us _____
and she cries end - less - ly _____

— (Arp.) — — Arpeggio —

— (Arp.) — — Arpeggio —

Am C Am7 (on G) D7 (on F#) Am C

Vocal

Can't he be - lieve me _____ We seemed like broth-ers _____ Talked for hours _____ mount
 Lord how we miss _____ him' at least what's re-mem-bered _____ It's so im - por - tant

Guitar I

Guitar II

Bass

Drums

146

G Am C Am7 (on G) D7 (on F#)

Vocal

a - bout what me wan - na _____ be _____ I sit now with his hand in mine _____ but I know he can't feel _____
 to make best friends in life _____ but it's hard when my friend _____ sit with _____ blank ex - press - ions _____

Guitar I

Guitar II

Bass

Drums

C Em D7 (on F#) Am7 (on G) G#dim

No ones knows what's done is done _____ it's as if he were dead

No ones knows what's done is done _____ it's as if he were dead

<A. Guitar>

147

D 1. Am C G Am C Am7 (on G) D7 (on F#)

Am C G Am C Am7 (on G) D7 (on F#)

Vocal

Guitar I

Guitar II

Bass

Drums

148

2. Am C G Am C

Vocal

Guitar I

Guitar II

Bass

Drums

Am7 (on G) D7 (on F#) F Em

Vocal

He as hol - low as I a - lone now He as hol - low as I a - lone now

Guitar I

Arm with Harmonizer

Guitar II

Bass

Drums

Em G Em

Vocal

He as hol - low as I a - lone now He as hol - low as . . .

Guitar I

Harm.

Guitar II

(A. Guicar)

Harm. with Arm.

Bass

Drums

Em

Vocal

Guitar I

Guitar II

Bass

Drums

Measures 1-3 of the musical score. The vocal line is empty. Guitar I has a melodic line with a triplet in measure 2. Guitar II is empty. Bass has a melodic line with a triplet in measure 2. Drums have a steady eighth-note pattern.

Em

Vocal

Guitar I

Guitar II

Bass

Drums

He as_hol-low as_ I a-lone'__ a shell of my friend just flesh and bone, There's no soul, he sees no love, I shake_my fists at skys_____ a-bove____
(There's no soul,)

Measures 4-7 of the musical score. The vocal line contains the lyrics: "He as_hol-low as_ I a-lone'__ a shell of my friend just flesh and bone, There's no soul, he sees no love, I shake_my fists at skys_____ a-bove____ (There's no soul,)". Guitar I and Bass have a sustained chord. Guitar II is empty. Drums have a steady eighth-note pattern.

Em

Vocal

Mad _____ at God Mad _____

Guitar I

Guitar II

Bass

Drums

151

Em

Vocal

He as_hol-low as_ I con-verse, I wish he'd wak-en from this curse, hear my words be-fore it's through I, want to come in af-ter you_____

Guitar I

Guitar II

Bass

Drums

Em

Vocal

my best friend my best

Guitar I

Guitar II

Bass

Drums

152

Em

Vocal

friend (Woh oh lo - ve) (go

Guitar I

Guitar II

Bass

Drums

Em

Vocal

back)

Guitar I

Guitar II

Bass

Drums

153

Em

Vocal

Guitar I

Guitar II

Bass

Drums

J Em

Vocal

Guitar I

Guitar II

Bass

Drums

Measure 1: Vocal (rest), Guitar I (eighth notes), Guitar II (rest), Bass (eighth notes), Drums (snare/bass).
Measure 2: Vocal (rest), Guitar I (eighth notes), Guitar II (rest), Bass (eighth notes), Drums (snare/bass).
Measure 3: Vocal (rest), Guitar I (eighth notes), Guitar II (rest), Bass (eighth notes), Drums (snare/bass).
Measure 4: Vocal (rest), Guitar I (eighth notes), Guitar II (rest), Bass (eighth notes), Drums (snare/bass).

154

Em

Vocal

Guitar I

Guitar II

Bass

Drums

Measure 5: Vocal (rest), Guitar I (rest), Guitar II (rest), Bass (rest), Drums (snare/bass).
Measure 6: Vocal (rest), Guitar I (rest), Guitar II (rest), Bass (rest), Drums (snare/bass).
Measure 7: Vocal (rest), Guitar I (rest), Guitar II (rest), Bass (rest), Drums (snare/bass).
Measure 8: Vocal (rest), Guitar I (rest), Guitar II (rest), Bass (rest), Drums (snare/bass).

Em

Vocal

Guitar I

Guitar II

Bass

Drums

Em

Vocal

Guitar I

Guitar II

Bass

Drums